asifa
east
The International
Animated
Film Society

ANYMATOR

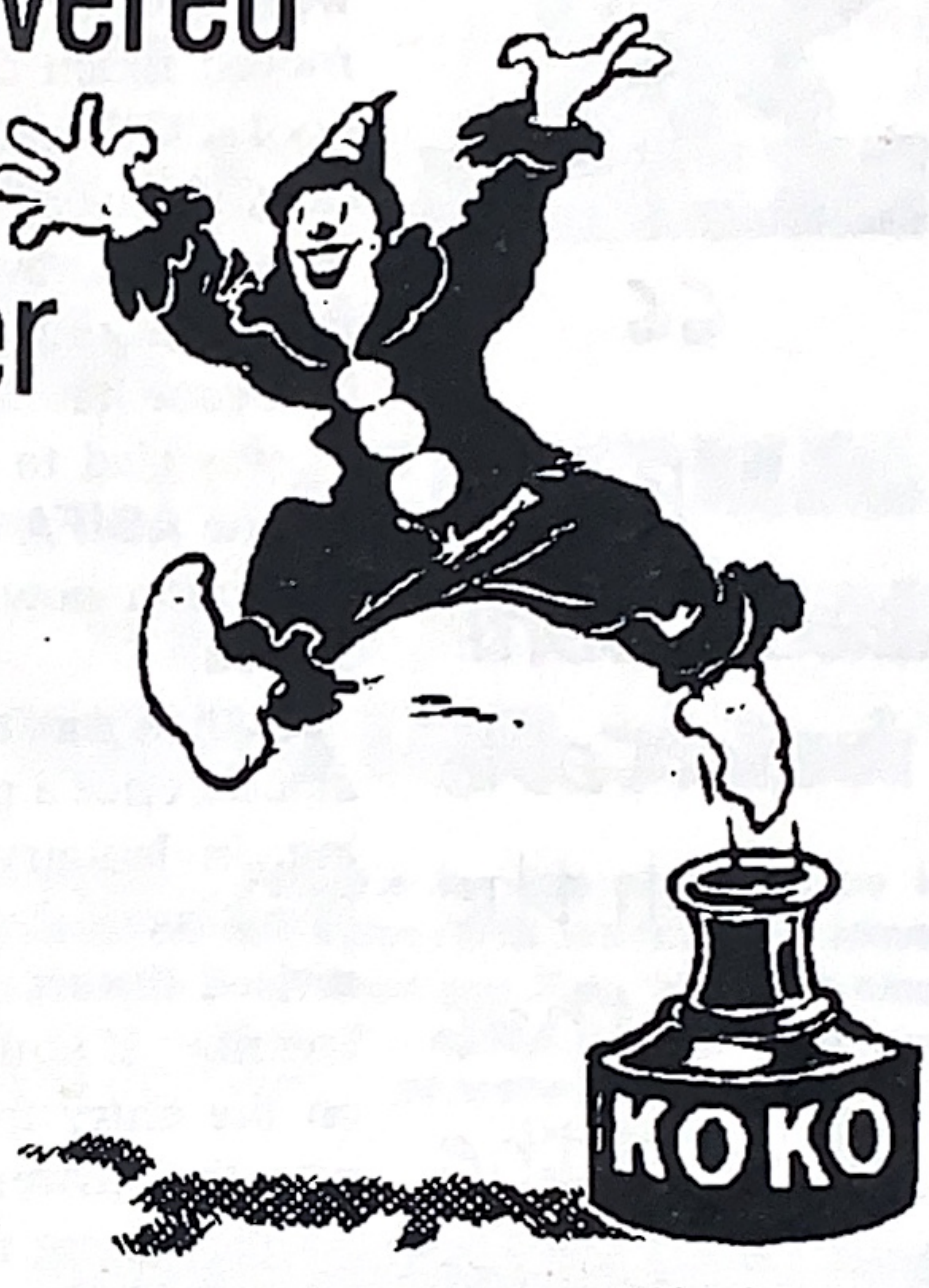
CHAPTER

December 1995

Fri., Dec. 15, 1995. Tisch School of the Arts, NYU.
721 B'way (cnr. B'way & Waverly) Rm 1106 **6:00pm**

Rediscovered Fleischer Silents

1919-1929



© Fleischer.

Nearly 70 silent cartoons by Dave and Max Fleischer, some of them newly uncovered, provide a glimpse of the best of early NY animation.

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Special Pullout:
ASIFA-Fest Entry Form

Letter from the President

© 1995 Mark Newgarden

Linda Simensky

> “People seem comfortable with the fact that this is the festival where you are judged by your peers.”

Get Ready for the ASIFA Film Festival

Greetings from the South. I have been here exactly one mont
and am pleased to report that everything is going quite we
week was the big move, where I came up to **NY** for a few d
moved much of my stuff down to **Atlanta.** It seemed to be
books, CDs and videotapes. I'm an expert on long distance
now, if anyone has any questions. Since I'm keeping my NY
ment, I am now officially bi-urban, uni-coastal. I am anticipati
my unpacking time will take the duration of my stay in Atlan
barbecue here is great, so I may be here longer than expected.

I was glad to get back to NY last week, because it was just
for the **ASIFA** board meeting. I was able to tell **Margaret** and
in person how great I thought the new design for the new
looked.

A quick run-through of my schedule shows that I'll be back
at least once a month, either around the board meeting or the s
ing. In January, I'll be back for both the judging and the fe
Speaking of the festival, you will notice that the entry form has
revised (insert cheering sound here). It should be much easier
low now. If you find that you still have questions, call me. (As
on the entry form, don't bother the people at **Buzzco,** they
have the answers.)

The judging for the festival will be at **NYU** this year, on Thu
and Friday, January 11 and 12. I have always enjoyed the ju
because it's the best way to see what is happening in the wo
independent and commercial animation. Most people seem
comfortable with the judging process, and have accepted that
the festival where you are judged by your peers. I believe that
often has a better chance to succeed when being judged by 45
members than by a panel of 5 judges. I do encourage those
who have trouble with the judging process to do whatever you
attend the screenings. Effective this year, no board member
allowed to listen to complaints unless the complainer actually a
ed at least one judging. In situations where the complainers ha
attended a judging screening, and are reacting to hearsay,
members will be instructed to put their hands on their ears and
until the complainer ceases. Further complaints about this polic

IFA-East
International Animated Film Society,
theast/New York Chapter
rogram of the New York
ndation for the Arts

ident
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Segall

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Don Duga
Margaret Frey
John Gati
Kit Hawkins
Candy Kugel
Bill Lorenzo
Jennifer Oxley
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ANYMATOR
a journal of the animated arts

Illustration by Howard Beckerman

Edited by MARGARET FREY Newsletter Design by MARK SEGALL

with contributions from KIT HAWKINS MARK LANGER MATT OLDFIELD PAM SCHECTER TOM WARBURTON AND LAURIE EDMONDS AS “Schmoozilla”

Anymator Deadline Dec 18

Contribution deadline for ourJanuary issue is December 18. Get those cards, letters, illustrations and articles to: ✉Margaret Frey, 951 Amsterdam Ave., No. 2, NYC 10025 or **e-mail:** dagart@escape.com. **Call** ☎ 212 666 8926 **for more info.**

to me. (I don't sing in public.)
m going to **LA** for a week, and my trip coincides
the ***Annie* Awards**. These are the
FA-Hollywood awards, and this will be my first
attending them. I feel a little like a spy. I am sure
these awards are quite different. For instance, I'll
hat it won't be snowing on their awards. I will
t back next month. And I'll continue my search
imation in the south.
ve enjoyed hearing from those of you who have e-
d or communicated in other ways. My address
other vital information will be listed in the
letter masthead, and I remain easy to reach. **Kit**
kins is also available for any questions you may
if you wish to speak with someone locally.
you at the judging!❑❑❑❑

Check out our centerfold

Our **ASIFA-East** Festival entry form pullout, that is.

For additional festival entry forms	**212 989-3462**	**Kit Hawkins** thru Dec 20, 1995
	212 666-8926	**Margaret Frey** from Dec 21, 1995 to Fest deadline.

Do **not** bother the kind people at Buzzco who are letting us use their space as a drop–off point **only.**

ASIFA Art Auction '95

Cels Sell to Benefit ASIFA East

Kit Hawkins

On November 16, nearly $1,500 was raised at the Animation Art Auction to benefit **ASIFA-East. Tom Warburton** organized this fabulously successful event by soliciting the donations, cataloguing each piece for presentation and serving as the "sexy & honest" (his words!) and very capable auctioneer. All his efforts certainly paid off! Many thanks to all those who participated in this fund-raising event by donating art: **Howard Beckerman, Blue Sky, Buzzco Associates, Deitch/Eastman, Fido Dido, Inc. How Hoffman/Short and Animated, Emily Hubley, Ink Tank, Gary Leib, Bill Lore Metropolis Graphics, MTV Animation, Nickelodeon, Jimmy Picker, Bill Plymp Polestar Films, John Schnall, Schoolhouse Rock, JJ Sedelmaier Productio Inc, Michael Sporn Animation,** and **Stretch Films.**

Thanks to those whose purchases will efit **ASIFA East,** and special thanks to a tioneer **Tom Warburton!** I hope to see y again at this month's event. Start planni your donations **now** for next year's auct

The Social Event of the Season!.

A report from the auctioneer

Tom Warburton

A fine time was had by all that Thursday the 16th of November at **NYU.** We showed films by New York's elite animators and studios. If you weren't there, you deserve everything you get in your next life. Just ask **Russ Adams** and **Masako Kanayama,** who took home a veritable wheel barrow full of artwork at low, low discount prices. "This was the social event of the season!" said former **ASIFA** secretary **Janet Benn.** "*Auctioneer* **Tom Warburton** was a laugh riot and I'd go to see him again and again. It was much better then **Les Miz.**" While this was not an **actual** quote, I feel assured that this is at least pretty close to what she was **thinking.** We started out the night with a preview of all the artwork so generously donated by the internationally famous independent animat and highly successful animatio studios that you have grown to know and love. I sincerely tha those who participated.

After everyone had a chance drool and get their grubby fin prints on the merchandise we down to watch the films that stuff came from.

Then the moment came. Thi a chance for animators and tr fans to be able to afford anim tion art. More than 35 pieces animation art were sold in a l over an hour. Prices were low promised. I'd say the 1995 A **EAST *Used Animation Art Auction*** was a great success. Mission accomplished, damn

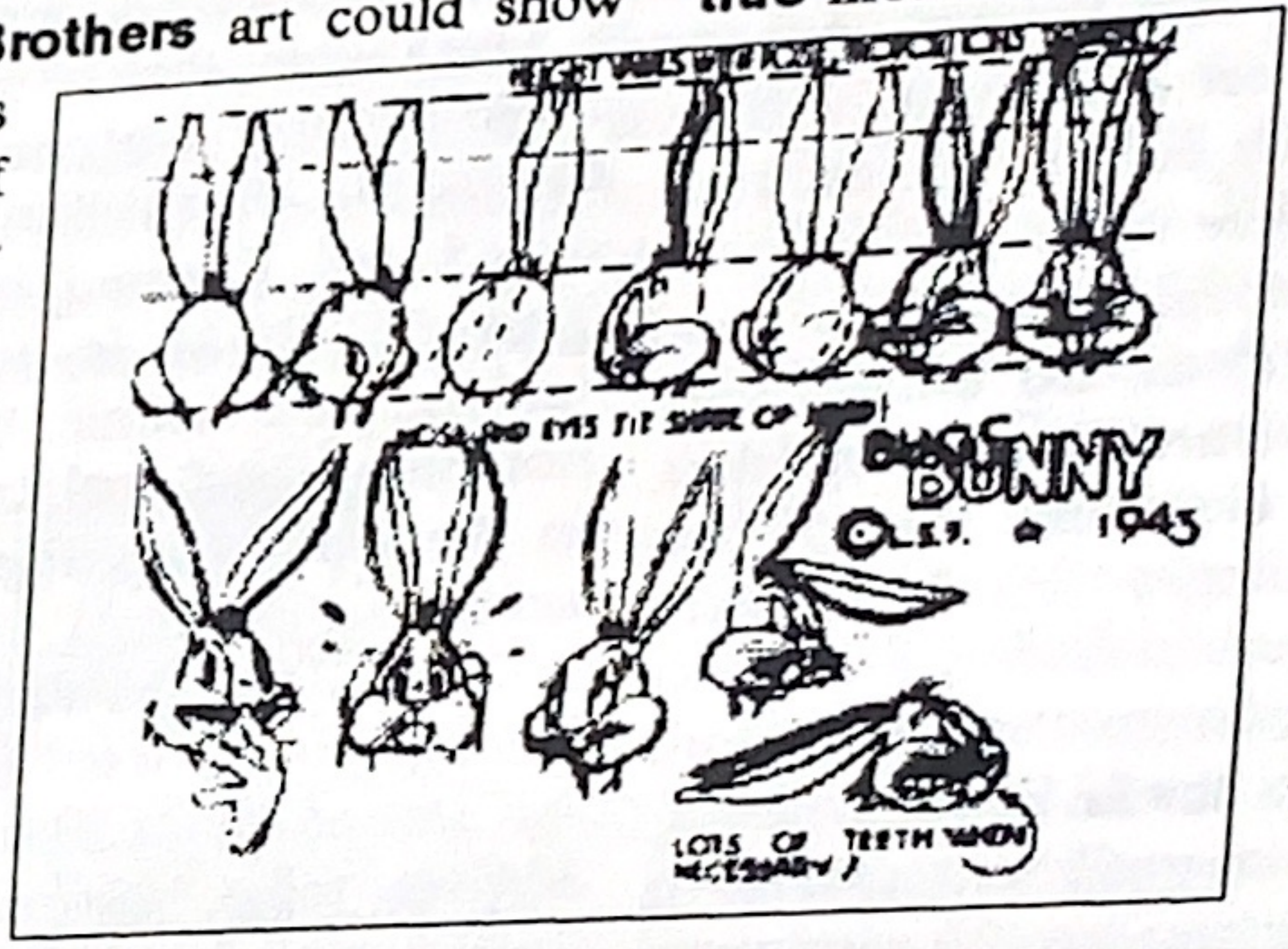
kimpy Model Sheets Pose a Problem

Matt Oldfield

n my last few studio projects I've noticed problem: model sheets that do not provide ugh views and positions for animators to ure that the character won't fall off model. A le drawing of a kid who is supposed to represent every character in the project, big or ll, boy or girl, just doesn't make it. Front back views of each character, dressed in a ety of outfits like a **Barbie** fashion show are much of an improvement. A model sheet uld consists of a series of pages of a given acter, drawn in a variety of views, angles positions. Those of us with books of classic **ney** or **Warner Brothers** art could show e studio chiefs erous examples of extensive, well- ght-out model ets, the kind an st expects and ds.

any of the studios h provide inadee model sheets are ng companies e energy has been sed elsewhere. But come on, you can't make an animated show or commercial with only **one** view of a character. If you **want** your characters to just sit there did you really mean for your idea to be **animated?** **Animation** means movement, life. I know we were conditioned by **The Flintstones** to accept static, one-view character animation, but that's not animating, that's holding.

Invest an extra week at the beginning of a project to develop each character, to draw them in turn-arounds and various different poses. Stop giving clients cause to complain their character is off-model, not understanding the animators have no **true** model to begin with. Comprehensive model sheets prevent character design problems later on (e.g., eyes that only work when drawn in a particular position...) that result in having to do work over when you're already **in production.** Spend an extra week at the outset so you can save a month at the end. ◻◻◻◻


BUGS BUNNY
1945
LOTS OF TEETH WHEN NECESSARY !

WOMEN IN ANIMATION

rming animation writers' group. We hope rovide a vital, safe, stimulating place for ers to read their work aloud, provide ful critiques of each others' writing, and uss any issues that arise in their lives as ers. We invite interested **ASIFA** members in us. For more information, phone **Anne** off-Hajal (914) 761-8353 or **Russ Adams**) 383 6437.

Bill Plympton at CAROLINE'S!

Bill will present his *whacked-out* animation Tuesday, **January 16,** 1996 at **8pm** at *Caroline's Comedy Club* **1626 Broadway** (Between 49th & 50th Streets) Manhattan

Cover charge **$7.00** 2 drink minimum.

Reservations **212 757 4100**

Meet Bill and a few *stars* from his films

Win *Door* prizes!

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

So? what's new??

Haven't been to many **ASIFA** events lately. **Daddy Dino** is recuperating down south from emergency surgery. Dutiful daughter flew down with vitamins, protein supplements and gentle massages to help facilitate the healing. Then zoomed straight-away up to the **Catskills** for **Thanksgiving**, complete with snow. Well, back to the phones...here's the news.

Attention! **Hands-On-Broadcast** opened it's new offices at 124 West 24th Street with a **smashing** opening party. All the coolest and most talented people were there.

It signaled not the beginning-but a new growth of business—**Hands On** creator and placement director, **Lorraine Bege** says that the opportunities in electronic design are surging. She's been going strong for 3 years now and places designers in Cable, Television and Post Production, animators in feature film and multimedia in the U.S. and internationally. **Ms. Bege's** recruitment service is unique because she brings her 20 plus years experience in creative team building and management. Start ups and launches are her specialties and she's been very involved at **CNBC America's Talking** and their new station launches, in **Hong Kong** and **London.**

She's also in the midst of recruiting for the gearing up of **Walt Disney Feature Animation** in **Orlando.**

Hands-On-Broadcast focuses on evaluating the needs of the employer by evaluating priorities and future goals. Building lasting

relationships with both clients and qua
candidates is her companies' goal.

Lorraine sounds like a true visionary.
New York's own (actually, we share
with **Maine**) **Howard Hoffman**, cre
director for animated projects has anin
and produced **Action League Now**, a s
of shorts for **Nickelodeon**, utilizing toy a
figures (along with **Groff Videos and Fil**
Portland, Maine), Stop motion and
Nickelodeon calls ***Chuck-a-mation*** are
—this term is used because the action fi
are tossed (chucked) here and yonder q
bit. The series has been nominated for a C
***Ace* Award**, **David Groff** served as direc
photography and co-director, **Dave Fogl**
directed and animated with **Howard.**

Duck when they chuck!!

Politically Correct Bedtime St
CD-ROM, **MacMillan Digital USA**,
duced and directed by **Vanguard M**
This CD-ROM is done in a numb
underground comic book styles, inclu
notable artist **Carol Lay**, who work ap
in the **New York Press** and is syndi
across the country...

This CD-ROM is sort of ***Grandma &***
but for adults, based on the best selling
by **James Finn Garner**, it's now o
shelves for Christmas gift giving. All
came straight from the horse's m
Michael Pinto, president of **Vanguard.**

Hmmm....could that be the work of...

...**Rhythm and Hues** in **LA** made B
talk...The talking cars for **Chevron** are
by **Aardman**...London's Brothers **Qua**
a 15 second ad for **7-Eleven's *Slurpee***
dig these guys, that lovely mac
look.)...**Olive Jar** from **Boston** creat
Slurpee ads...Did you wonder who
those ants who carry off the **Budweiser**

e? It's **Digital Domain** of **Venice, CA**. ***Too***
uch Coffee Man for **Converse Sneakers**
done by **Danny Antonucci** of **Vancouver,**
ritish Columbia.

John R. Dilworth's ***Dirdy Birdy*** just won
rst prize (the ***Lumiere* Award**) in ***New***
***rleans Film and Video Society* Festival**
nd best short animated film at the ***Festival***
ternational de Cinema Fantastic de
itges in **Spain.**

Jim Petropoulos, ASIFA-East's
embership Secretary, is presently a staff
ember at **Wanderlust Interactive**
CD-ROM) where he's working on a series
educational games featuring **The Pink**
anther. Jim also animated and directed the
le animation for ***Gweniviere and the***
wel Riders on **Saturday** morning on **Fox**
7am. . That's not all.. he's got some independent project going, and he animated with
hn R. Dilworth on the soon to be released
hicken
om Outer
ace.

Thank you
all who've
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urie
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(212)
-2800.

LAURIE EDMONDS

Letters

Congrats on the much more readable **Anymator.** If only I hadn't gotten it five days after the **Fierlinger** screening.
Gee whiz , sure woulda liked to see that.
Keep up the good work, -S.

* * *

There appears to have been a tiny dip in the level of editorial professionalism in **Anymator** of late. I have not read **Mike Dougherty's** review of ***Toy Story,*** for fear of spoiling the joyful surprises I anticipate for myself, but I couldn't miss his boldface comment about the lack of **Broadway** musical numbers in the film.

Perhaps you could guide this overenthusiastic lad in his future choice of words.

In your October issue, you printed an open letter to members of **ASIFA** from **John Moynihan** in which he described his problems with **MTV.** You preceded the letter with an introductory column. If there is a story here that members might profit from, then it demands a little journalistic integrity and perhaps a balanced telling. You published a rant, filled with purple prose. The only thing that pleased me about it was that **John Andrews** of **MTV** referred to it, tongue-in-cheek, in the next issue.

So, please continue to celebrate the art and industry which magically moves pictures across a screen, in the fine manner you have done in the past. And try to avoid the dips. Thanks.

Bob White, Professor of Communications,
Simmons College, Boston

Notes on this month's screening

Mark Segall

> “The most remarkable thing about these rediscovered films is the range of technique used... **Fleischer** was definitely the most **experimental** of all the early studios.”

6:00pm
Dec
15
NYU
Tisch School of the Arts

90 min.

Rediscovered: Rare Fleischer silents

A Canadian Film Studies Professor and the staff of an Italian festiva celebrating the silent film have scoured archives around the world to assemble a treasure trove of Fleischer shorts, some not seen for half a c tury. This past October, ***Professor* Mark Langer** of **Ottawa's Carleto University** premiered this collection of nearly 70 Fleischer silents mad between 1918-1929 for the appreciative attendees of the **Giornate del Cinema Muto Festival** in **Pordenone, Italy.** These newly Fleischers vide a glimpse of the best of early **New York** animation. **ASIFA-East's** minute December 15 program features **Festival** highlights plus some material not screened in Italy, including the oldest surviving **Koko the Clown** cartoon **The Circus.**

Of special historical interest is animation pioneer **Karel Dodal**'s Fleischer-inspired **Bimbovo Smutne Dobrodruzstvi** (1929), the first animated film ever made in Czechoslovakia. A challenge•for NY anima tion buffs: In one rotoscoped short an animated tramp emerges into a action scene, then retreats to a familiar inkwell. Is it real Fleischer, or j imitation? You decide. **Prof. Langer** has been unable to discover the na or the•maker. No prizes offered, just a scholarly debt of gratitude.

The Circus (1919) was the first Fleischer film with **The Clown** afte ***Experiments No. 1, 2 and 3***. ***Masquerade*** (1924), which has been l since its negative was cut up in 1925 to provide a clip for ***Ko-ko's Thanksgiving***, features **Max** in a clown suit. **Clay Town** (1924), a newly-discovered masterpiece of clay animation made months after the better-known **Modeling,**“ had them going bananas at **Pordenone,**” according to Prof. Langer. It’s use of animated three-dimensional clay setbacks combined with cel animation anticipates the Fleischer’s later use of the **3-D Stereoptyical** process. ***Pay Day*** (1922) features a rare onscreen appearance by **Dave Fleischer.** The show concludes with a short live action clip of **Mae Questel** and **Rudy Vallee** singing ***Don't Take My Boop-Oop-A-Doop Away*** from 1931’s **Musical Justice.**

“The most remarkable thing about these films,” says ***Professor* Langer**, “is the range of techniques used. The Fleischers tried **everything.** In my opinion, these films show that **Fleischer** was the most experimental and adventurous of all the early animation studios.”

International Members

Below, the current list of **ASIFA-East** members who are also **International** members. International members are entitled to receive **ASIFA News**, calendars and special publications. If your name was omitted in error, or if you’d like to become an International member, call ***Membership Secretary* Jim Petropoulous** at (718) 746-3981 or (212) 966-8887.

Yvonne Anderson
John Andrews
Karen Aqua*
Maurice Bastian
Skip Battaglia*
Howard Beckerman
Janet Benn
Susan Brand
June Casey
Charles Danziger
Teresa Drilling
Peter Eastman
Laurie Edmonds
David Ehrlich
Marcela Ehrlich
Lise Eisenberg
Michael Lee Fafard*
Margaret Frey
Paul Gagne
John Gati
Steve Gentile*
Doug George
Paul Glabicki
Jane Goldenberg
Thomas Gorey
Gretchen Grant
George Griffin
Steven Grossfeld
Olexa Henryk*
Daniel Ivanick
Anouck Iyer
Bob Kalin
Yvette Kaplan
Tony Kluck
Ray Kopacz
Kravitz-Subotnick
Candy Kugel
Zack Lehman
Gary Leib
Bill Lorenzo
Bob Lyons
Adrienne Mancia
Elizabeth Marchant
William Mezzeti*
Kenny Miler
Luis Morales*
David Mulkins
Dexter Nurse
James Picker
Rebecca E. Poole
Eugene Salandra
Janet Scagnelli
Talia Schenkel
John Schnall
Mark Segall
Linda Simensky
Rob Solomon
Debra Solomon*
Edmund Sydor
Lynette Taylor*
Morgan Thomas
Edith Tumaneng*
Helena Usazac
Tom Warburton
Beth Warshafsky*
Liz Wassell
Bob White
Maija Wilder
Mo Willems
Patrick Worlock
Gary Yager
Maki Yamane

* Membership due for renewal January 1996

VOLUNTEERS NEEDED

to help with **ASIFA Film Fest**

Jan 25

Call **Kit Hawkins at 212 989-3462** before Dec 20 or after Jan 3 1996

Other ASIFA Chapters

ASIFA Int'l
c/o David Ehrlich
RRI, Box 50
Randolph, VT 05060

ASIFA NW
President
Rose Bond
4380 SW 86th St.
Portland, OR 97225

ASIFA-Washington
President
Tom Krawczewicz
PO Box 53101
Washington DC
20009

ASIFA Hollywood
President
Antran Manoogian
PO Box 787
Burbank, CA 91503

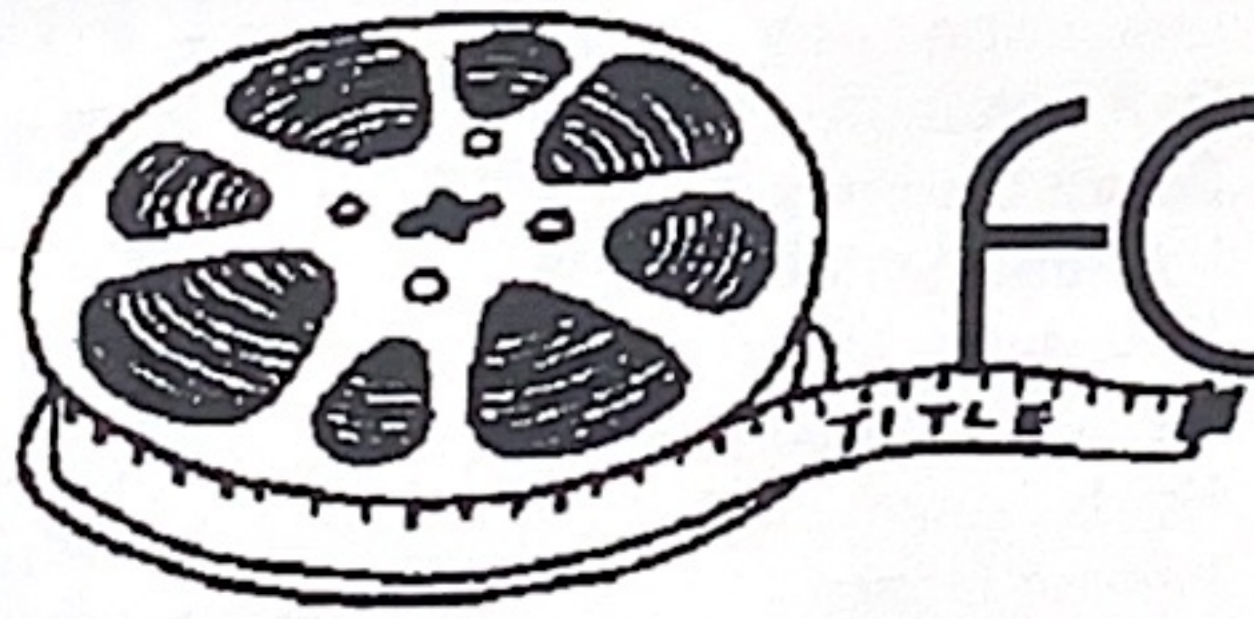
ASIFA San Francisco
President
Karl Cohen
PO Box 14416
San Francisco, CA
94114

Special pull-out section

FEATURING THE AMAZING

ASIFA-East Festival 96

entry FORM



ENCLOSE IT WITH YOUR FILM!

_______________________ , a ___ : ___ long
Film title   Min : Sec

_________ (Only films produced after July 1st, 1994 are eligible) **animated film, is hereby**
r. of production

ntered by _______________________ (name of individual or organization),

in the
☐ **Professional, 2 minutes or under**
☐ **Professional, over 2 minutes**
☐ **Student**
category.

Enclosed is a ☐ **16mm film reel** ☐ **VHS ½" cassette** ☐ **¾" U-matic videocassette**
ANY OTHER FORMATS WILL NOT BE ACCEPTED

CREDITS

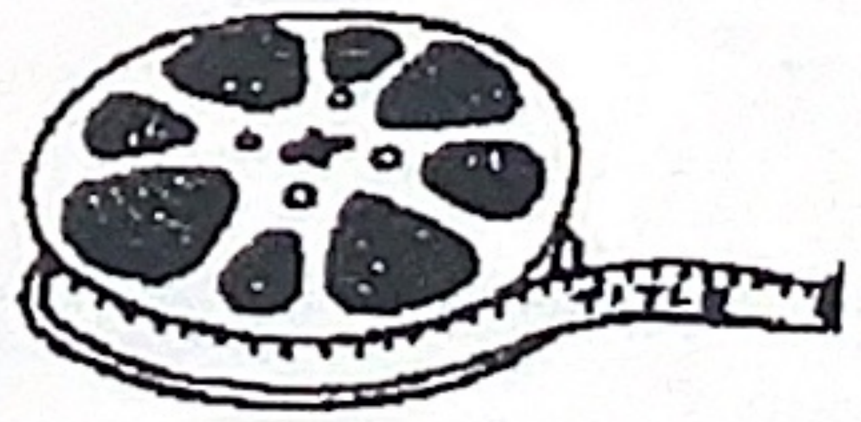
irector _______________ Script or Concept _______________

signer(s) _______________

imator(s) _______________

undtrack _______________ Other _______________

ofessional info	**Student info**
e of Company or Organization	Name
dress	Address
State, Zip	City, State, Zip
duction Co. (if applicable)	Phone
ress	
State, Zip	
ne	



ASIFA east

animated film festival

Donnell Library Auditorium
20 W. 53 St

JAN 25, 1996
5:30pm

entry FORM

Deadline Jan 3

Eligibility

Film must be produced after **July 1, 1994**. It must be received no la than **Wed., Jan. 3, 1996**. Film must be accompanied by completed entry form. Only one entry per form. Obtain additional forms by cal ing the **Awards Committee**, c/o **Kit Hawkins** at **212 989-3462.** Xeroxes of blank forms are also acceptable.

Award Categories

Direction
Design
Animation
Script or concept

Soundtrack
Student film
Films 2 min. and under

The decision in all categorie will be final. All awards will b made by judges selected by t Awards Committee and the membership of ASIFA-East.

Disclaimer

ASIFA-East will not be responsible for prints lost in the mail, or fo damage incurred in projection, although ASIFA-East will agree to ta all reasonable care when screening prints. ASIFA-East will not be responsible for infringements of rights of prints accepted for screeni by the jury.

Fees

Non-refundable entry fees payable by **check only**.

Student Films ☐ **$5**
Films to one minute ☐ **$25**
Films over one minute ☐ **$30**

ASIFA members (except students) may subtract $5

Check must be sent with film, not under separate cover.

Mailing instructions

Film submissions: name or production no. must appear on the leader, together with name of production company. Film must be 16mm; no other film size accepted. Films must be on reels and in film cans. Fibe mailing cases optional. Not responsible for damage to prints in transit.

Mail to: ASIFA-East Awards Committee, c/o Buzzco Associates, Inc.
33 Bleecker Street #5A, NYC 10012

This film is valued at $______________ for insurance purpose

Questions?

Have questions? Need more forms? Call **Kit Hawkins** at **212 989-3**

Please do **not** bother the kind people at **Buzzco** who are letting us use their space as a drop–off point **only.**

Permission

☐ I hereby give ASIFA-East permission to include my film in a reel tape to be circulated for showing in the year following the festiva

Having read the above form and filled it out in full, I hereby submit my film to the ASIFA-E annual animated film festival.

Entrant's signature ______________________

Entrant's printed name ______________________

THE PROGRAM

SUMMARIZED BY PROFESSOR MARK LANGER, CARLETON UNIVERSITY

The Clown's Pup (1919) **Czech** intertitles from 35mm nitrate. Silent. *4 min*. This is the first film with The Clown, released by **Bray** after three experimental films.

The Circus (1920) *1950s Bray Studios re-release*. No intertitles. Added voice (**Allan Swift**) and music. *5 min*. After originally producing extremely short films for release on split reels, this film represents one of the first examples of the Fleischers moving to longer films (albeit still released on a split reel in this case).

Bubbles (1922) *1925 16mm Kodascope Library re-release* with added music. *7 min*. Shot, in part, outside **Max Fleischer's** home in **Brooklyn.**

Bedtime (1923) *16mm 1950s re-release*. No intertitles. Added music track. *6 min*. Another film shot on location around **Max's** home.

Pay Day (1922) *16mm silent print*. Late 1920s sound re-release. *7 min*. Features rare appearance by **Dave Fleischer** as the thief.

The Hypnotist (1922) *16mm fragment*. Silent. 3 min. A salesman tries to interest **Max** in a book on hypnotism. While demonstrating the book, he accidentally hypnotizes the clown.

The Challenge (1922) 1925 1*6mm Kodascope Library re-release* with added music. *7 min*.

The Contest (1923) 1925 *16mm Kodascope Library re-release* with added music. *7 min*.

The Masquerade (1924) **Czech** *intertitles from 35mm nitrate*. Silent. *6 min*. Considered lost since 1925, when its negative was cut up for the compilation film **Ko-Ko's Thanksgiving**.

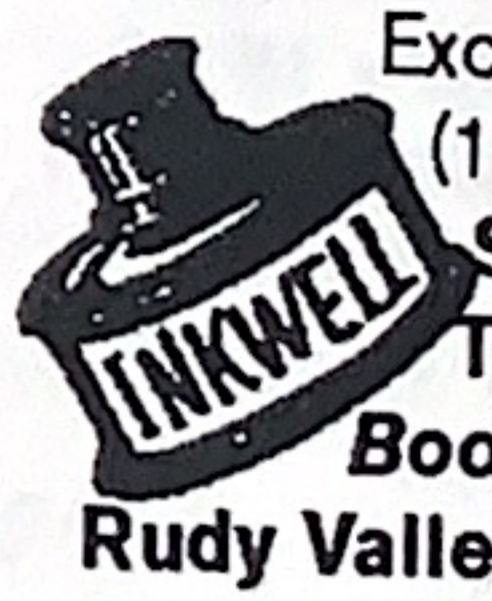
Clay Town. (1924) **Czech** *intertitles from 35mm nitrate*. Silent. *6 min*. Missing from most Fleischer filmographies, this clay animated film was rediscovered just weeks ago.

League of Nations (1924) **German** *intertitles from 35mm nitrate*. Silent. No main or end title. *7 min*. Another Fleischer film previously thought to be lost.

The Cure (1924) *16mm with music track. 8 min*. Contains gags later reused in **Ha! Ha! Ha!**

Unidentified fragment. **Czech** *intertitles from 35mm silent nitrate*. 3 min. Film uses rotoscoping and combines live-action and animation, but this *isn't* the clown! *Whodunit? Waddizit?*

Bimbovo Smutne Dobroduzstvi (1929) **d. Karel Dodal. Czech** intertitles from 35mm silent nitrate. 9 min. **The Sad Adventures of Bimbo**, by pioneering **Czech** animator copies gags from the **Out of the Inkwell** series.



Excerpt from **Musical Justice** (1931) d. **Aubrey Scotto**. Story by **Samuel Lerner** and **Samuel Timberg**. ***Please Don't Take My Boop-Oop-A-Doop Away*** sung by **Rudy Vallee** and **Mae Questel**, later used in the Fleischer film **Boop-Oop-A-Doop** in 1932.

Upcoming

Film Festivals

Deadline Jan 2

ASIFA-East Film Festival & Awards

January 25 5:30pm

Fest will be at **Donnell Library** Auditorium, 20 W. 53. The drop-off point for entries is **Buzzco,** 33 Bleecker St., 5A, NYC 10012. Bring films there but please do **NOT** call for **information**. Instead, contact **Kit Hawkins ☎212-989-3462.** Judging 6pm on Thurs, Jan 11 & Fri Jan 12, at **NYU\Tisch**, Rm 109, open to all paid-up members.

Deadline Mar 1

38th Annual Rochester Int'l Film Festival

Rochester, NY

May 2 - 4

Soliciting film or video cassette entries from around the world. For entry forms, write ✉**Movies on a Shoestring,** PO Box 17746, Rochester NY 14617 ☎(716) 288-5607**Fax** (716) 336-2929

Entry form deadline Feb 1

Zagreb '96

Jun 10–14

The 12th festival in Zagreb. Several cash prizes. No entry fee, but the cost to have your film shipped back is $30. For more info: ✉**Koncertna direkcija Zagreb (Animafest),** Kneza Mislava 18, 10 000 Zagreb-Croatia. For fest application, send SASE to ✉Margaret Frey, 951 Amsterdam Ave., 2C, NY, NY 10025.

THE 6TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN
HIROSHIMA '96

Aug 22–26

Deadline Mar 21

Write festival office for application and entry information: ✉**4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan ☎81-82-245-0245**

Entry form deadline Early Dec

Montreal International Festival of Short Film/Int'l Animation Competition

March

Dedicated to short films with the mission of promoting and supporting production and release of short films in Canada and abroad. Entries must have been completed within previous year. Entry fee $30. Deadline: Early December. ✉Bernard Boulad, artistic director, 4205 Rue Saint Denis, Bureau 326, Montreal, Quebec, Canada H2J 2K9 ☎ (514)-285-4515.

Deadline Jan 21

New York Underground Film Festival

Now accepting films for 1996 film festival. ☎ (212) 925-3440.

Deadline Jan 15

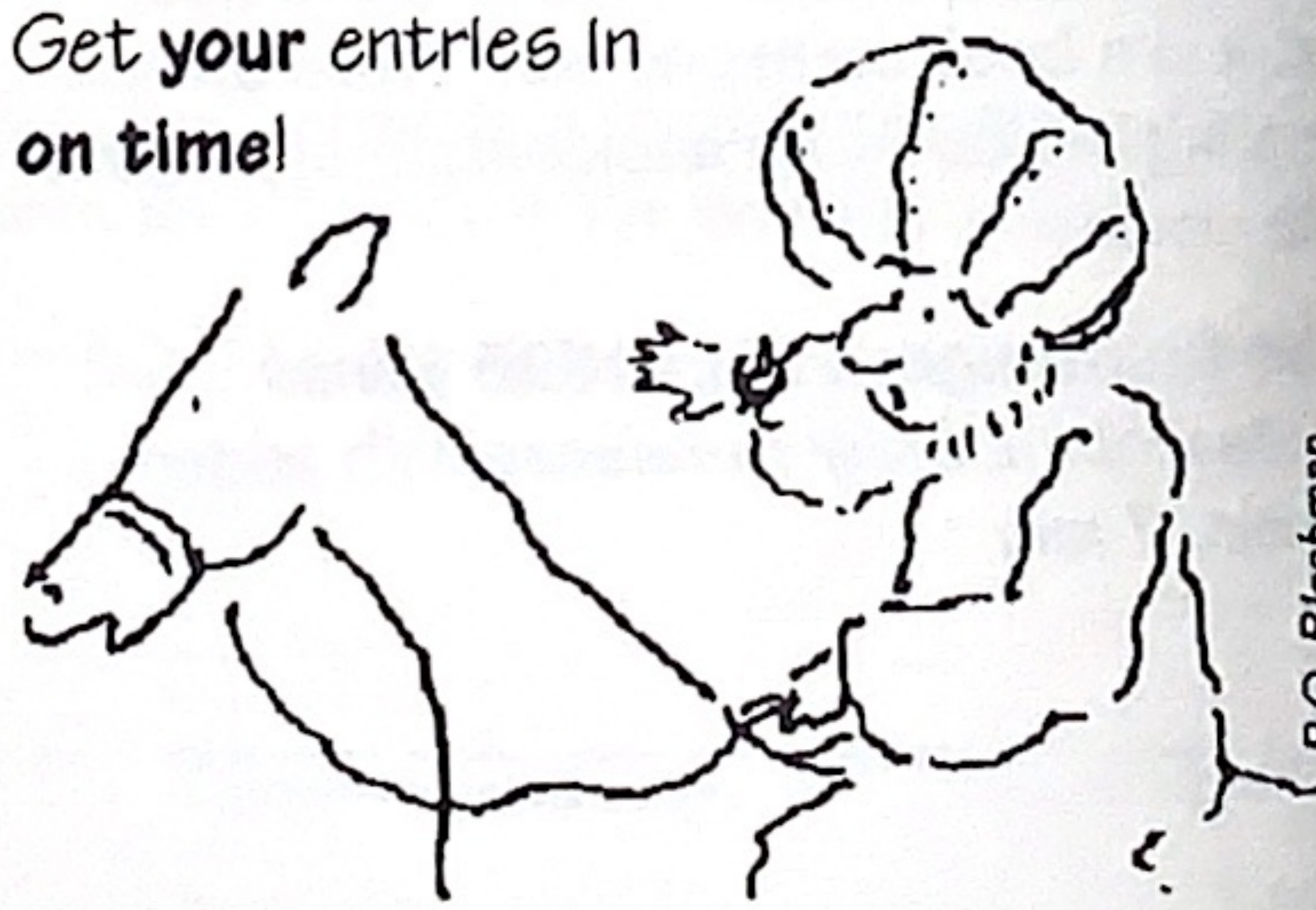
Brooklyn Arts Council 30th Annual Film and Video Contest

Bklyn Museum Mar 2

MOMA Mar 9

Entry fee $40. To receive an application and guidelines, ✉BACA, 195 Cadman Plaza West, Brooklyn, NY 11201. ☎ (718) 625-0080

Don't be like **this** man.
Get **your** entries in
on time!



R.O. Blechman

Pam Schecter

LEGAL ISSUES:

Distribution Agreements

It's finally happened. A film company wants to sign you to a distribution agreement. You have been working passionately on this forever. It's time to celebrate. It's also time to get down to business. The thought of finally earning money for creating this wonderful animated work is quite appealing. However, you should take a step back and do a few things.

First, have an entertainment attorney review the agreement and explain any terms you do not understand. Read the agreement carefully and think about the type of relationship you want to have with the distribution company. One of the first things I explain to my clients is that the distribution company is working jointly with you. Both you and the company are working to maximize the distribution potential of your film and both parties must be happy with the terms of the agreement. Therefore, discuss the agreement with your attorney and have any terms that you are not satisfied with changed, if possible. If you are not completely comfortable with the agreement, don't sign it.

It is a good idea to be familiar with the standard terms that appear in the agreements. I always ask my clients to read each draft of their agreements before I review and analyze it with them. Below are some terms which typically appear in distribution agreements and define the relationship between the animator and the distribution company:

❶ The **method or methods of distribution** should be clearly listed in the agreement. There can be one type of distribution that the agreement covers such as theatrical exhibition or the agreement can include several methods such as home video or pay television. It is important that each method be listed so there is no conflict when you are offered other distribution agreements by other companies. Remember, most distribution companies specialize in distributing in a particular medium or in a specific part of the world and not all distributors have the capability to distribute in all areas of exploitation.

❷ The **duration of the agreement** should be clearly stated, including any renewal periods. The typical length of a distribution agreement is several years. It is also wise to include a clause stating that all rights in the film will go to you after the agreement is over. These rights should include the return of master copies of your film and other artwork.

❸ The **amount of compensation** that you and the distribution company will each receive is usually a percentage of the profits the film earns. Make sure that the agreement states exactly how

> "Finally earning money for your work is quite appealing. However, you should step back and do a few things..."

much your percentage will be and when you will receive this money. The distributor typically retains 30% of the profits and you will receive the rest. It should also be stated whether any expenses will be deducted before you receive your percentage of the profits and exactly what those expenses will be.

❹ Since the distributor is collecting the profits earned by your film on your behalf, the distribution agreement should require that the company **maintain accurate books and records** having to do with your film. It should also state that you should be able to inspect these books and records during each year. In addition, every time you are paid your percentage of the profits, you should receive an accounting statement explaining how much money the film has earned and what specific expenses were deducted.

❺ The **geographical territory** where the film will be distributed should be **listed** by the name of each country. If the territory is listed without the names of the countries, it can be quite confusing. For example, today we do not know exactly what countries make up the territory of Eastern Europe. Therefore, all European countries that will be included in the agreement should be listed.

❻ The **amount of money** the distributor is going to spend on **advertising** the film and who is going to pay for these costs should be clearly stated.

❼ The **expenses** that the **distributor will deduct** from the profits of the film should be listed in the agreement. These expenses should be specifically defined so that there are no surprises when you receive your part of the profits.

❻ The **number of masters** and the amount of original artwork that you will have to supply should be stated in the agreement.

After reviewing the terms of your distribution agreement, you should also thoroughly investigate the distribution company, in order to ensure that the company has experience distributing animated films. In addition, speak to other animators whose work is being distributed by this company to determine whether they are satisfied. Also, ask the company about its success in distributing other animated films.

Always remember that most of the terms in this agreement are **negotiable** and that it is advisable to have an attorney review and negotiate a distribution agreement before signing it. Good luck and congratulations in advance.

Pamela A. Schecter is an entertainment attorney in **New York City**. Her practice includes a special concentration in the animation industry. She represents several animators including **Eric Fogel**, the creator of the **MTV** animated series ***The Head*** and *Beavis and Butthead* animation director **Yvette Kaplan**. **Ms. Schecter** also lectures extensively to animation students and in the fall of 1994, she began teaching a full-time class at the **School of Visual Arts** called Legal and Business Issues for Animators.

Note: For a free copy of *Filmmaker's Guide to Negotiating the Distribution Deal*, send SASE (postage $1.01) to: **Independent Filmmakers Distribution**, 9595 Wilshire Blvd., Suite 711, Beverly Hills, CA 90212.

ASIFA-EAST ONLINE UPDATE

To Access the ASIFA-East BBS via the internet, try these addresses:

Animation_Alley@vmediacorp.com
ASIFA_Classifieds@vmediacorp.com
Margarent_Frey@mediacorp.com

RESOURCES

ANIMATORS WANTED

SEARCHING ALL PLANETS for **Traditional special effects artists** for feature film animation w/strong drawing skills and ability to render fire, wind, water & other natural elements

CGI (Alias) special effects animators, traditional animation training, experience a must

Senior Animators experienced in all phases of animation process.

Fax resumes to **Hands-On-Broadcast** at 212-604-9036 ASAP.

ANIMATION PRODUCTION COORDINATOR

Manage NYC staff of animators, cartoonists in all stages of cel animation. Draw layouts, animate on spot basis. Schedule production and post-production work, coordinate between in-house staff and outside contractors. Help supervise computer animation, coloring and color correction, sound fx, transfers and editing. Required: 2 years prior experience, free-hand drawing training. 40 hour weeks. $39K a year. Send resume and letter in duplicate to: SAH #1125, One Main Street, Room 501, Brooklyn, NY 11201.

SCHOLARSHIPS

The New York Film Academy is now offering five **Robert K. Hartman** scholarships for $2,000 towards tuition expenses for the Total Immersion Filmmaking Workshop. For more information: **New York Film Academy**, 100 East 17th Street, NY, NY 10003. 212-674-4300.

GRANTS/RESIDENCIES

Boston Film/Video Foundation seeks proposals for fiscal sponsorship from independent producers. No deadline or genre restriction. Reviewed on an ongoing basis. Contact **BF/VF** for brochure. **Cherie Martin**, 1126 Boylston Street, Boston, MA 02215. **Phone:** 617-536-1540. **email:** bfvf@aol.com

Paul Robeson Fund for Independent Media supports media artists whose work reflects and comments on the ills of our society while emphasizing the struggles to overcome them. Grants range from $3K–$8K, maximum award of $15k. For guidelines, contact: **Paul Robeson Fund**, Funding Exchange, 666 Broadway, #500, NY, NY 10012. Attn: **Janis Strout.**

VOICE-TALENT AVAILABLE

At the **ftp.crl.com /users/vo/voiceone/** the Animation Voice-over Talent Website. we've got the voices you need for your projects! Updated regularly. Download samples listed in our index.txt file. For more information about available voices, both corporate and character —or to become part of our voice talent bank—e-mail **wharris@ix.netcom.com** or **voiceone@crl.com**

DONATIONS NEEDED

Children's Media Project seeks tax-deductible donations of film and video equipment. Please contact **CMP** at 71 Wappingers Falls, NY 12590. Phone: (914) 227-1838.

Member News

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Curious Pictures has spun off another company called **Curious Pixels**, which will focus on digital media like interactive video and the creation of **Web** sites. **Steve Katz**, a technical director at **Curious Pictures**, founded the company; one of its first projects is a Web site for **TV Nation**. The company's site on the Web is located at *http://found.cs.nyu.edu/curious.*

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Mo Willems recently completed four films for **Sesame Street** (including one featuring his father, an animated bowl) and three short films featuring his new characters ***The Misfits*** for **Nickelodeon**. They'll air before ***Ren and Stimpy*** on Saturday nights, November 25th, December 16th and January 20th. His short film ***Iddy Biddy Beat*** just finished screening at **Cinema Village** as part of **Spike and Mike's *Festival of Animation***. He has just started a new personal film.

The ghost of **Elvis** gets his first comic book gig in a three-part series due next month from **Marvel.** Co-created by **Cracked** art director **Cliff Mott** and **ASIFA-East** member **John Moynihan**. The series was commissioned by **Priscilla Presley** and is the first time **the King** has been glorified in a comic.

According to **Moynihan,** who also wrote the tale, It's the ghost of **Elvis** flashing back on his life while he's riding a kind of redemptive **Mystery Train**. Among the highlights, G.I. Elvis in **Germany** being chased by young Frauleins screaming *Der Elvis!!*

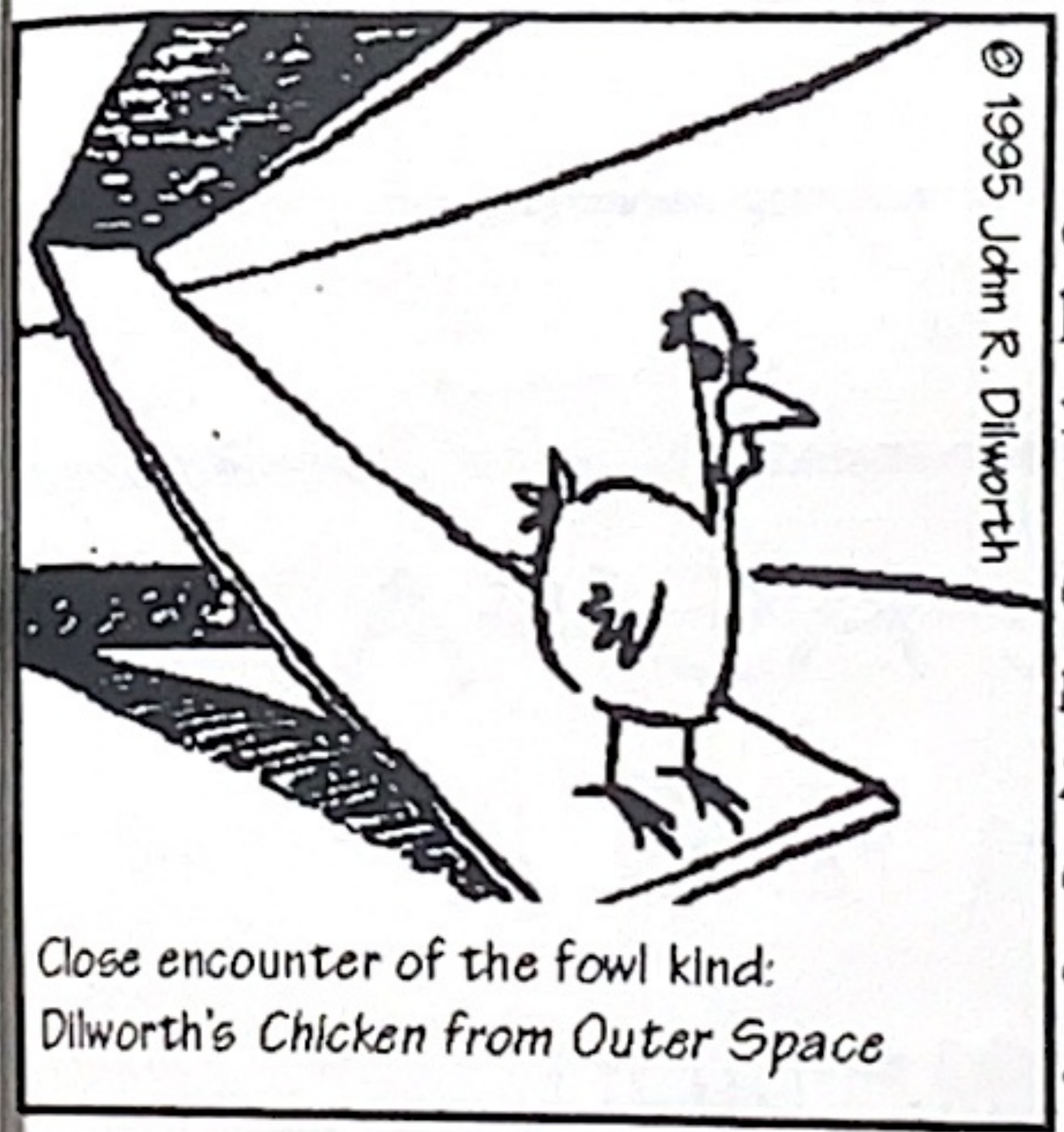
Motown Animation has been established as a division of the popular **Motown Records** to develop entertainment and educational properties for a number of applications, the base of which is a line of comic books. Initially, Motown Animation will publish two lines of comic-book imprints, titled **Motown Comix** and **Motown Machineworks**, through **Image Comics**. Comic-book illustrator **Michael Davis** will serve as *President and Chief Executive Officer* of the new division. Best known as the founder of **Milestone Media** (America's first black-owned comic-book publisher to be distributed by a multinational entertainment giant), Davis began a nationwide van tour **Oct. 31** to kick off and introduce Motown Animation and its highly anticipated comic-book series to the country.

John Canemaker recently completed storyboards and character designs for a **National Geographic Society** film and he is finishing a new book (his fifth) called ***Disney Inspirations –The Art and Lives of the Visual Development Artists*** to be published by **Hyperion** in 1996.

Faith Hubley was awarded the ***Prix Klingsor*** at the ***International Festival of Animated Films for Children*** held in **Bratislava, Slovakia**, September 12-17, 1995. The festival featured a retrospective of **Faith's** films, as well as a retrospective of animated films by **Faith** and **John Hubley**.

ASIFAEASTDec95–Jan96

FRI	Dec 15	6:00pm	**ASIFA-East Screening: Rediscovered Fleischer Silents**	**Tisch School of the Arts, NYU,** 721 Bway, Rm. 1107
SAT	Dec 16 Jan 20		**Mo Willems' *Misfits***	**On Nickelodeon**
MON	Dec 18		**Deadline for January Anymator**	☎ **212 666-8925 or** or e-mail dagart@escape.com
WED	Jan 3		**Deadline ASIFA-East Animation Festival**	All entries to **Buzzco,** 33 Bleecker St., 5th Fl.
WED	Jan 3	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
THU FRI	Jan 11 Jan 12	6:00pm	Judging for **ASIFA-East Animation Festival**	**Tisch School of the Arts, NYU,** 721 Bway, Rm. 109
THU	Jan 25	5:30pm	**ASIFA-East Animation Festival**	**Donnell Library Auditorium.** 20 W 53 St



Close encounter of the fowl kind: Dilworth's *Chicken from Outer Space*

John R. Dilworth just completed his latest animated short ***The Chicken from Outer Space***. The eight minute cartoon is about a cowardly dog who foils the plans of an alien chicken bent on taking over the world. **Dilworth** optioned the rights to his cartoon to **Hanna-Barbera** in exchange for complete production funding. Partial funding was to come from the **Sci-Fi Channel** until **H&B** stepped in and made a bid for the storyboard. The short will be part of their ***World Premiere Toons*** program, which will air over **The Cartoon Network.** Dilworth recently returned from four weeks in Los Angeles where ***Chicken*** was screened generating a lot of heat. He plans to enter the film in the **ASIFA-East *Animation Fest/Awards Competition*** in January.

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One last note: we regret to inform you that the **Whole Toons Catalogue** is going out of business...hurry up and call now to place last orders before **Christmas.**

ASIFA-East
The International Animated Film Society
c/o Jim Petropoulos
10 Point Crescent
Whitestone, NY 11357

Next month

- **You** be the judge. At the **ASIFA Fest** pre-screenings Jan 12 & 13
- **2D** and **3D** medical animation